

Spring 5-19-2017

Fighting Domestic Terrorism: Art's Role in Social Activism

jonathan cornell
jlcornell@email.wustl.edu

Follow this and additional works at: https://openscholarship.wustl.edu/samfox_art_etds



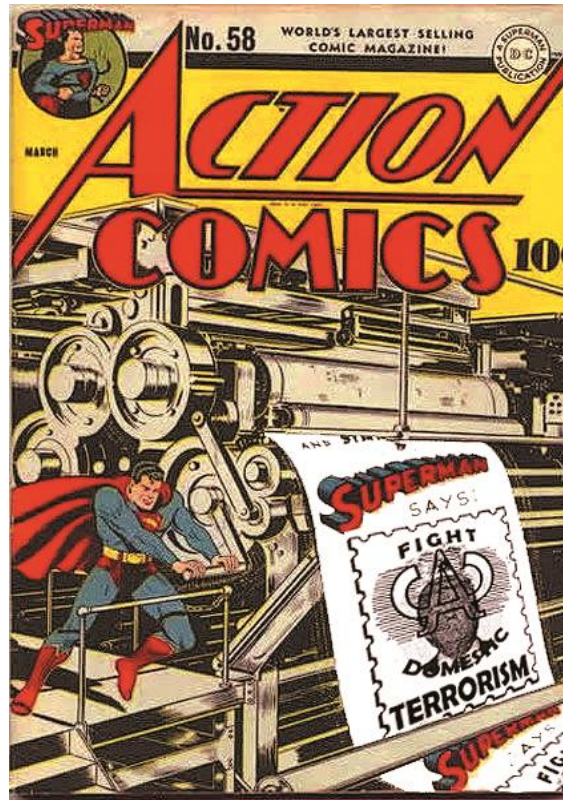
Part of the [Art and Design Commons](#), [Ethics and Political Philosophy Commons](#), and the [Religious Thought, Theology and Philosophy of Religion Commons](#)

Recommended Citation

cornell, jonathan, "Fighting Domestic Terrorism: Art's Role in Social Activism" (2017). *Graduate School of Art Theses*. ETD 76.
<https://doi.org/10.7936/K7F18X52>.

This Thesis is brought to you for free and open access by the Graduate School of Art at Washington University Open Scholarship. It has been accepted for inclusion in Graduate School of Art Theses by an authorized administrator of Washington University Open Scholarship. For more information, please contact digital@wumail.wustl.edu.

Fighting Domestic Terrorism!



Jack Burnley. Superman No. 58, 1943

Art's Role in Social Activism

By Jon Cornell

A thesis presented to the Sam Fox School of Design and Visual Arts at Washington University in St. Louis in partial fulfillment for the degree of Masters of Fine Arts

Graduate Committee

Thesis and Primary Advisor

Buzz Spector

Graduate Director and Secondary Advisor

Patricia Olynyk

Committee Members

Tom Reed

Tim Portlock

Completed the 3rd of May, 2017

Table of Contents

Abstract	2
Introduction	3
Process and Ritual: Print and Ceramics	4
Religion: A Means to Control in a Capitalist State	9
The rise of the American culture industry: preferences through persuasion	12
The Failure of the American Hero	17
Comics: Precursors to Social Progress	20
Meat: 2-3 Servings with a Fistful of Bacon	28
Conclusion	32

Abstract

Through a study into the complex web of Church and State, I describe how the American condition falters under a Capitalist regime. Throughout this thesis, I identify incongruences within pervading socio-political tropes. By dissections of religion and culture, I identify how the American people are subjugated by their own ideologies, thereby perpetuating a cycle of class struggle and social injustice. I assert that the American hero has failed in the face of material desire and blind faith to a ruling plutocracy, and that organized religion has been ultimately subsumed by politics as a tool of control. Using the visual language of American culture against itself, I've created a series of works that reflect this dark underbelly of American culture. In doing so, I attempt to display how artworks can activate discourse on a socio-political level, and moreover emphasizes art's obligation to do so.

“If there was hope, it MUST lie in the proles, because only there in those swarming disregarded masses, 85 per cent of the population of Oceania, could the force to destroy the Party ever be generated. The Party could not be overthrown from within. Its enemies, if it had any enemies, had no way of coming together or even of identifying one another.... But the proles, if only they could somehow become conscious of their own strength. Would have no need to conspire. They needed only to rise up and shake themselves like a horse shaking off flies. If they chose they could blow the Party to pieces tomorrow morning.” – 1984, George Orwellⁱ

George Orwell’s protagonist Winston Smith, not for lack of effort, soon joined the ranks of his toiling comrades. As the cage was lowered over his head and the rat was released inside, Winston became instantly aware of the futility of his dissent; if not by charm or influence, the State would suppress his insolence through fear and force. In the end, all real autonomy of the subject was lost and 2+2, as a fact, equaled 5.

“He had won victory over himself, he loved Big Brother.”

Much in the way of Orwell, Louis Althusser saw through the veil of Bourgeois propaganda of the modern capitalist paradigm. Through a Marxist worldview was able to identify not only the imbalance of class structure, but also the manner in which the ruling party of a given society maintains its dominance. Through his dissections of the state and ideological state apparatus(es), Althusser suggests that our realities lie closer to the science-fiction of writers like Aldous Huxley or Orwell than they do to the utopian slogans painted by a governing body.

My work is an exploration into all that composes and informs and the middle class American identity within the framework of our economic system, i.e. a Neo-Liberal Capitalist state, so as to reflect and expose an ideology that breeds class struggle and social injustice, as well as overconsumption, hyper-nationalism and, therefore, hatred to all those unlike themselves.

It is my assertion that societies exist as much in a realm of fiction as they do *in reality*, as they are greatly influenced by an oligarchy via the dollars of big business. But, through the inherently heretical practice of art, it is possible to effectively challenge the state and its ideology.

Through employing a variety of media in tandem with working constructs within American culture, I further the discussion of what is innate within man vs. what is learned, instilled, and enforced by the governing State; what is true vs. what is prescribed and often utterly false. While my art satirical and extremely exaggerated, a darker tone reverberates underneath the comical style in which my pieces are composed, reflecting my position as heretic, enemy of the state, trying to mask dissent with the archetypes of the pervading nationalist rhetoric.

I cloak my work with American pop culture icons, great American heroes, religious allegory and nationalistic fervor, while simultaneously expelling that which tries to control and convert me into a good citizen. Seas of violence and gluttony intermingle with sex and religion, birthing conglomerate superstructures and personifications of the American demiurge. The results function much like *gargoyle imagery* of sorts; much like the sculpted creatures that adorn Gothic cathedrals and medieval towers, my work functions to ward off negative energy from a given space by use of its own reflection.

I. Process and Ritual: Print and Ceramics

The various media in which I work hold equal value to the content within. While printmaking is my primary mode of production, I have been more recently been working in ceramic, and have found the two media share more in common than they do in contrast.

Transformation is a big part of my studio practice both in my subject matter, and also to my process, to which ceramics and print lend themselves impressively. In print, the transformation comes through an interesting marriage between the reductive and additive aspects of a given process.

Printmaking is comprised of the marks inflicted on a given matrix by the appropriate set of tools, as well as by equally violent measures including baths of nitric acid or ferric chloride. This stage of production is meditative, evoking an air of ceremony. This rite first requires preparation of a surface free of blemish, smooth and shining--- printmaking's virginal sacrifice. I then channel all disturbances to my body, spirit, and mind to my core, repairing the damage done by converting this trauma to a physical manifestation on the plate. The violence enacted upon the surface can be interpreted to a cleansing ritual akin to that of receiving the Eucharist or bloodletting, and the plate itself functioning again as payment for this catharsis. In this first transformation the surface is reborn with a higher purpose than that designated in its raw state. What primarily begins as material means for mechanical construction becomes the template for the visual philosophy of its maker. For my own work, it functions as a page of a greater manifesto, but only a draft still in need of editing, which segues into the piece's second stage of transformation.

The stage of printing is serendipitous in nature and, to some extent, free of the artist's control, no matter how calculated their intentions. In this stage we see the additive component to the printing process. While similar to the outcome of inkjet printing, the hand printed edition differs in that each individual piece is unique in its imperfections, a direct metaphor to its maker. Each step complicates the sum of the process, and therein enriches the finished work.

The process is meditative, yet somehow the final outcome rests in faith in the press to produce this new creation.

Interestingly enough, ceramics share these properties, only the gouges are replaced by loops and ribs, the inks with slips and glazes and, finally, the press with the kiln. I would venture to say that in the way I work, it is merely an extension in that it allows my 2-D works to manifest themselves on a 3-D plane. I think of *Genesis* from the Christian bible when comparing the two, in which “the word becomes flesh” as God sculpts Adam from the earth. Much like Adam, in their imperfections the pieces are unique and ultimately human.

Printmaking is ubiquitous in the culture industry, and I would venture to say it is predominantly responsible for the integration of art and everyday life. To a degree, one could say that this is problematic--- that its integration with culture depreciates its value as an art practice, yet the prospects of collaborating with fields outside the white walls far outweigh this issue. Through my reading of Marxist ideology, it could be argued that press organizations and collectives formulate labor’s Socialist ideal.

In “Estranged Labor”, Marx scathingly critiques Capitalism through its dehumanization of the working class. He argues that one’s capacity to create constitutes the essence of their humanity, and through sharing each individual’s unique talents, humankind could prosper collectively. In this model, one’s labor supports a community and is likewise reciprocated by a network of equals. Most importantly, autonomous labor and the absence of a repressive hierarchy enhances the worker’s sense of self-worth and responsibility for the welfare of others, while simultaneously elevating one’s regard for others’ necessity to himself. The fulfillment of the individual is therefore linked to the fruits of their labor, and in this light, also related to their inclusion in a community.

Marx asserts that Capitalism negates the aspect of the self through a four step-process, the first of which is the introduction of private property. Through the elimination of a collective, a rift is created between the owner and his/her workers, inasmuch as the owner retains the majority of profits, whereas their laborers are coerced to work for a set fee by the owner.

Through this division, the first stage of alienation is class struggle, compounded in this day and age by the technological introduction of robotics and machinery, as well as through globalization, with its outsourced materials and cheap labor. While the output of material goods exponentially rises and the company grows, these factors result in the impoverishment of the working class. The second is the removal of workers from relation to their labor at hand. Pressed to make a living, the worker must perform tasks for which they have neither passion, nor creative voice. Not only has this creative drive been removed, but also the utility to the maker, leading to a loss of purpose and, according to Marx, a loss of self. In this light, the Capitalist model of labor withholds the very activity that constitutes wholeness of an individual, which in its last stage of alienation, estranges society from itself as a whole.

Printmaking, for the most part, has always managed to remain somewhat outside this grasp. Artists collaborating with the technical skills of master printers and presses is a tradition that stretches back not only before the rise of commercial screen-printing for branding or offset lithography for publications like newspapers but further, to the beginnings of artist guilds in the early part of the 14th century. The creation of movable type and printing press were together the most important creation of that epoch, revolutionizing not only art practice, but also becoming the catalyst for socio-economic changes throughout the Western world. The press was to the people of the past era what the internet is to ours--- a tool of communication, education and dissemination of information to a larger audience, benefitting society as a collective.

Today, the printed word is no longer the primary mode of circulating information, but independent printing presses remain a staple to the dissemination of visual language for artists worldwide. Moreover, presses employ a socialist model of collaboration over a hierarchical structure that is unparalleled by any other institution or art practice. While it is true that the artist in collaboration and the master printer are the “bosses” of such operations, the creative process is never stifled by their direction, nor are alternative ideas or approaches to a project perfunctorily dismissed.

One of the most rewarding experiences I’ve had in my art practice was working with Island Press in conjunction with illustrator and artist Henrik Drescher, known among other things for his contributions to *Rolling Stone* and *The New York Times*.



Henrik Drescher. Mountain
Machinery, 2015

Despite his reputation, Drescher never condescended or imposed authority upon anyone in the workshop, and was quick to recognize the skillset of the printmakers that was beyond his own. As an egalitarian collective, we reinterpreted his work in a manner directed not by one voice of control, but through problem solving and a democratic selection of various methods to fulfill the task at hand.

Each different medium, process, or component survive in each number of the edition as expressions of each contributor, indexes of the

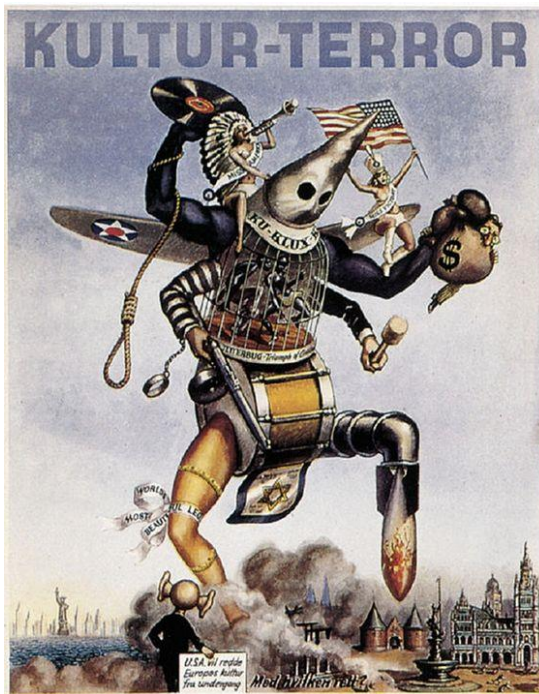
individual expression. Even without monetary compensation for such labor, I felt great fulfillment at the end of each working day.

This is the ideal Karl Marx found absent in Capitalism, but which I have experienced here.

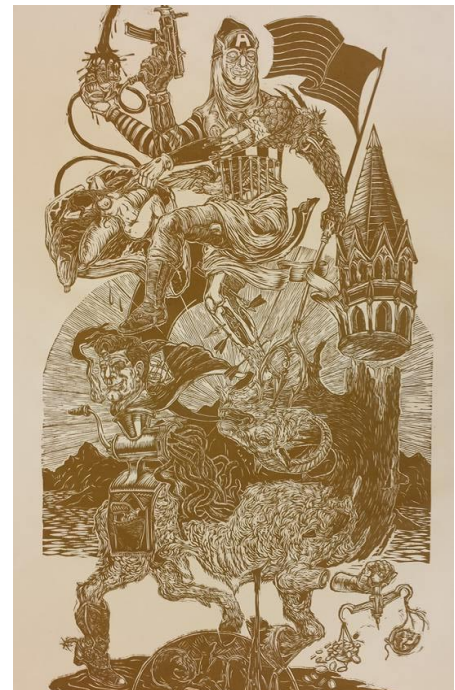
II. Religion: A Means to control in a Capitalist State

I have a very complicated and tumultuous relation to religion, and I believe this dubious bond to be quite apparent in my work. I don't subscribe to any major religion, but truthfully, I don't describe myself as atheist. My philosophy is derived from a panentheistic worldview, and I appreciate the idea of a higher power. In my work, however, I focus on how the mythologies and iconography of a certain deity or symbol can be altered to fit into discourse concerning social issues, as well as how to explore issues of subjugation and coercion by the ruling state in which institutions of organized religion becomes nothing more than its tool.

In my print, entitled *Captain Erosion and the Demiurge*, I base the composition on a WWII Nazi propaganda poster called "Kultur-Terror", by Harald Damsleth, from 1944.



Harold Damsleth. Kultur Terror, 1943



Jon Cornell. Captain Erosion and the Demiurge, 2015

Much like the poster, the figure in my image is depicted as much monster as it is man, a deity that promises to liberate, but leaves only destruction in its wakeⁱⁱ.

The figure is presented as true protagonist, however, in a pose reminiscent of that of the Hindu god Shiva, standing on the bastardization of a goat, often an allegory to Satan. The figure represents the hero as “Nataraja”ⁱⁱⁱ, coming to destroy our tired reality, like Shiva, but not for the sake of creating a new golden age. The key context in which this can be deduced comes from the beast upon which he stands, the attributes he holds, as well as metaphors hiding within his very body. He holds a pronged spear as does Shiva, and at first glance this serves to signal victory over the goat, often an allusion to Michael’s victory over Satan. Again, looking closer, you notice the goat is expelling a black substance from its mouth, from which the protagonist actually springs forth. His benevolence is merely an illusion, reinforced by a wholesome American exterior in the guise of Captain America. The being disguises himself as the messianic, true American hero. The endgame is merely production for reproduction; endless consumption. As a whole, the piece relates how we have assimilated religion into our own cultural identity so as to justify our transgressions at home and abroad and glorify our trail of destruction as Divine intervention, every person killed at His will.

In my more recent works, I hone in on Christianity as the American Achilles’ heel. Nothing moves a crowd like a politician proclaiming his faith, no matter how far removed one truly is from such a claim, and politicians use this weapon with a heavy hand. I see organized religion, in this sense, as an extension of nationalism, much like football or soccer. Christianity is the home team, and regardless if it works or not, win or lose, we’re rooting for it, and we **hate** the competition. It’s funny that a country like the US can condemn other nations that rule through religious authoritarianism when our system is just as rooted in Christian ideology as others in Islam, and is just as troubling. When thinking about US congruencies and counters to religious extremism, it is interesting to realize the 45 presidents have never been anything but WASPs, with a close exemption in Thomas Jefferson. We combat Islam’s Hal ’al practices by devouring

50lbs. of pork and 30.6 gallons of beer (**per capita**) in 2015. Bacon is more often than not present in **both**. Islam insists on modesty, the US coerces nudity. Both treat women as second class citizens. Women's rights in the US fluctuate depending on who's in office, and we can surmise from the last election that it won't be a female post anytime in the foreseeable future! We would never identify ourselves as terrorists, as we have declared a war on terror for some odd years now, but we have a national history of genocide in the name of religion far exceeding Islam's, and as a country we have decimated the native population to the verge of extinction. We *enforce* liberty and through strategic attacks we call peacekeeping, in which we bomb the pants off the targeted community. In this thought, question the benevolence of such a government, and recognize the hypocrisy of our system.

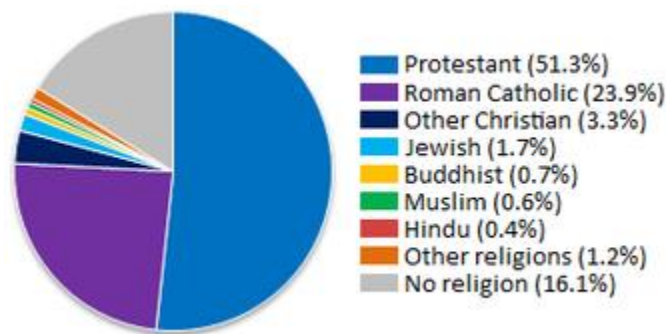
In his writings^{iv}, Adorno agrees much with Althusser, and states his main concern lies within the manner in which the ideology of the capitalist system shapes the human subject in accordance with the priorities and values of the market, encouraging conformity of the subject as both consumer, and in turn as a well behaved citizen under the command of an unjust oligarchy.

"As naturally as the ruled always took the morality imposed upon them more seriously than did the rulers themselves, the deceived masses are today captivated by the myth of success even more than the successful are. Immovably, they insist on the very ideology which enslaves them. The misplaced love of the common people for the wrong which is done to them is a greater force than the cunning of the authorities."

The ruling class devalues physical labor and actual value through a monetary value, an abstract concept that can fluctuate upon the whims of the market.

This consequently holds the working class in its dependency on such abstractions of supply and demand, stock market swings, and the like.

So as to not appear tyrannical, the ruling class utilizes theology and the propaganda of nationalistic unity to justify their cause and strategies as the divine ordination and God's Will. In voluntary and strict subscription to the ideology of organized religions and all required rites and rituals, the individual is unable to focus on any ill will performed by the State or upper class, and if so, the blame shall not befall them, but rather an abstract entity such as the devil, or an abstract force such as karma. At any rate, their immateriality leaves the individual powerless to revolt against such a force, while leaving it to the State to prescribe the name of evil to an entity or country at will. Any opposition to the State or investigation into possible ulterior motives are dismissed as rantings of extremists or labeled as conspiracy, individuals as *Enemies of the State*.



Pew Research survey 2012

The chart above contests that members within pervading religious affiliations such as Catholicism and Protestantism are in rapid decline, and as the trends steadily continue, the Atheist/unaffiliated population will surpass all religious groups by 2050^y. Prepared for such eventualities, the State maintains the sways of the masses through its control of the culture industry.

III. The rise of the American culture industry: preferences through persuasion

The culture industry is the keystone within the American Identity, and due to its omnipresence within a given society, Is virtually indeterminate in its physical definition. The industry extends from television, music, radio, and film, to physical media such as comics, magazines, billboards, advertisements, and most dangerously, high art. Without the weapon of religion, the control of the nation state rests not in values and principles, but inversely in hedonism and desire. Theodor Adorno uses the example of Nazi Germany as the worst example of this methodology, as its Fascist ideology was embedded within ALL aspects of German Society. The Hitler Youth were instilled with anti-Semitism through picture books and the educational system, Hugo Boss was charged with the Design of Nazi Attire, and Hitler himself “designed” (he is accused of stealing his sketches years before from a Jewish engineer Joseph Ganz at a 1933 car show)^{vi} and commissioned Porsche to produce the VW beetle, the beginning of “The People’s Car Brand”. All literature, music, and art contrary to the ideals held by the Reich were burned and destroyed. Even Otto Dix, a scathing and ardent opponent to the Weimar Republic and its successor, the Third Reich, was forced into servitude in Joseph Goebbels’ Reich Chamber of Fine Arts^{vii}.

The American Culture industry works a similar embedding to that of Fascism, but it negates the use of direct coercion only because it lacks the necessity of influence in the working system; the American desire for material goods and superfluous entertainment has proven a stronger force than any rifle or tank. One could say that it has taken the place of religion in the US, but I would argue it more or less appropriates aspects of its religious methodology.

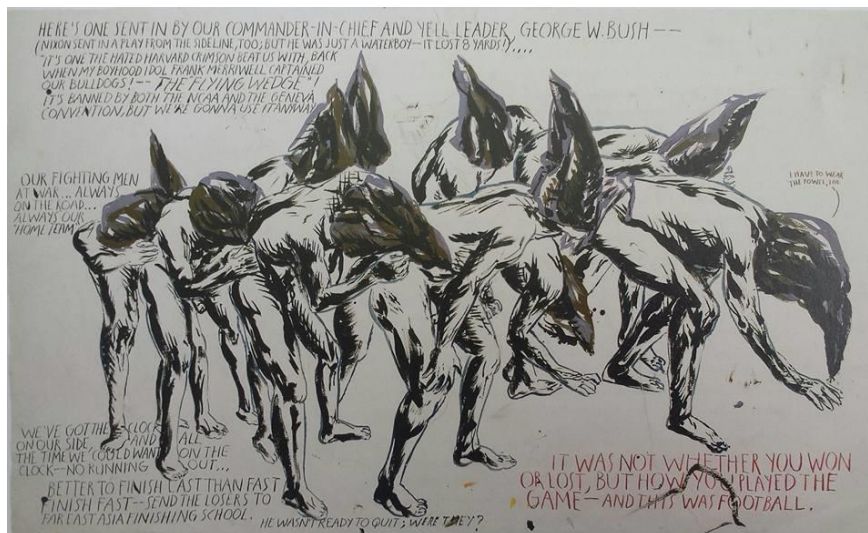
Take football, the great American pastime--- like any other sport, its origin was in developing an active pastime to encourage healthy activity amongst peers. But like any other

Jon Cornell
Spector/Olynyk
Spring 2017

commercialized sport, it has become intertwined with an ideology of sorts. Like opposing sects of Christianity, each team has its own following, gathering in ritual attendance to each of their games up to and including the Super Bowl on the Sabbath itself.

There are also pervasive rituals enacted to show team fervor such as body paint, the wave, or in the case of UF (Florida) to clap one's hands in simulation of gator jaws...I'm not sure that prayer precedes each game regularly, but the National Anthem most definitely does, and in this way it is interesting how the torch passes from Church to State. The ritual becomes one of nationalism, and the games themselves metaphors for battle, and the prized trophies and awards mirror war medals and patches.

A piece by Raymond Pettibon exemplifies this nature. Done in pen, ink and gouache, "Here's one Sent-In by Your Commander-in-Chief" depicts a group of nine men floating on an empty plane, blurbs of texts boxing in each side of the group, anchoring the cluster within space. The men are all stooping, bent at the hips. All nine have black hoods placed over their heads, all are nude white males, and all touch the other in some manner of speaking.



Raymond Pettibon. Untitled,
2005

They are composed in a “V” or wedge, belonging to the realm of both sports and combat formations, the former being more visibly present in the stance of the central figure, yet the absence of setting and masked identities repudiates any cohesive narrative. It is only through the text that we can anchor these men in time and space.

The above caption reads,

*“Here’s one sent in by our Commander-in-Chief and yell leader, Geroge W. Bush--- (Nixon was sent in a play from the sidelines, but he was just a waterboy—it lost 8 yards...)
It’s the one the hated Harvard Crimson beat us with back when my boyhood idol Frank Merriwell captained our Bulldogs!—“The Flying Wedge”!
It’s banned by the NCAA and the Geneva Convention, but we’re gonna do it anyway!”*

One can infer that the image correlates to American football, more specifically to George W. Bush’s own college team, the Yale Bulldogs, who in this setting are in preparation for a maneuver against their rivals at Harvard. The differing fonts and sizes in which he writes are products of both comic and pop, but moreover are manifestations of alter-egos within his work, a din of voices that reflect the often dark and violent nature of the human psyche^{viii}. Certain shifters in Pettibon’s syntax clue in scholars^{ix} and viewers alike to something hidden within the multiple caption. The references to Nixon and the Geneva Convention signify its hidden agenda. Pettibon in his signature style, poetically challenges American nationalism. He argues that the Bush administration’s military tactics in Afghanistan mirror that of football team, desperate to defeat their “enemy” at any cost, drawing parallels between competitive sport practices, such as ball deflation or doping, to unsavory military events in the Bush administration such as Blackwater.

Jon Cornell
Spector/Olynyk
Spring 2017

The Geneva Convention reference specifically alludes to the torture of detainees (in black hoods) in Abu Ghraib, as well as to American desire to dominate the vilified “Other” through its democratic crusades throughout the Middle East and abroad, legitimized through fear-mongering, religious opposition, and misinformation of the media.

Pettibon’s use of the hood further pushes the envelope, as it harkens not only to POWs but also to his older works^x concerning the KKK and like White Power Movements within the US. These in turn become commentary on racial ties to wealth and power, and their direct correlations to educational institutions (Yale), as well as our governing body (the White House and its Presidents). I would argue that it is actually the American people that Pettibon depicts in the hoods, prisoners of their own state, blind and vulnerable to the powers that be. Pettibon solidifies this argument in a statement of his own^{xi}:

Everyone, no matter what position they have, or where they come from, speaks this overwhelming mantra that “We support the troops”. But these people aren’t given any lives of their own, they are just cannon fodder, it actually condescends to them as people which they are, beyond the uniform.

Through a web of visual analogies and careful linguistics, the artist correlates torture and war to leisure and entertainment, as well as to the decay of the democratic system in favor of a Tom Sawyer-esque oligarchy. The ruling few systematically dupe the proletariat into self-sacrifice for their benefit, the only compensation being a couple of pins with stars on them and the “glory” of their battles abroad.

So how can we combat this sort of corruption which apparently permeates all aspects of culture? The answer is awareness.

One of Orwell's most profound, yet simple quotes throughout his lifetime was

“Orthodoxy means not thinking - not needing to think. Orthodoxy is unconsciousness.”^{xii}

Through the character of Syme in 1984, Orwell stresses the importance to retain not only language, but free thought.

One need not be maliciously distrustful of all governing bodies or institutions (despite their current state), but blind allegiance to them is to perform a larger disservice. It is up to the people to regulate the government as much as it is the opposite. In the months since the election of Donald Trump, it has become more apparent than ever that our government serves no one's interests but its own. Moreover, there have been multiple occasions where the government has been caught red-handed in lies, such as the Bowling-Green Massacre, a fictitious event created by Presidential Counselor Kellyanne Conway, as well as Sean Spicer's misleading accounts of the inauguration ceremony. Despite media coverage and objection to these falsehoods, there is still a larger portion of the American public that vehemently endorses every law and decree, and subscribes to “alternative facts” as infallible.

I channel images and influences within my art, and expose the darker, unromantic, and ugly side to the American existence. I often cluster many aspects of American existence into various, precarious compositions, filling the canvas or paper with various slogans, branding, and cultural ephemera from past and present. My compositions often function to the point of overload, recreating my own anxiety living in a society obsessed with consumption and submerged in product placement and subliminal messaging, as well as my struggle to dispel the nonsense put forth by the State. I believe that only through a gross display of the hidden American underbelly can people see need for social change.

IV. Failure of the American Hero

Through socio-political parody of America's cultural icons, I attempt to subvert the ideology to which they are attached. Archetypes of the altruistic American hero, cultural icons, and revered entities Such as Superman, Captain America, Elvis, or John Wayne function as the true ideal of the American Hero- Altruistic, ineffable, macho, and undyingly patriotic.

In my work, however, they are exposed as mere fabrications of Hollywood and fantasy, and represent failure in the face of material desire, and submission to the Oppressive State Apparatus^{xiii}, failing to truly become heroic as they are blinded by the false profits (and prophets, for that matter) of capitalism. John Wayne is maybe the best example of the failure of the American hero.



Jim Shaw. George and the Dragon, 2015

A man's man, often cited as the godfather of the American "Don't give a damn" archetype--- he was made to look all but invincible on the silver screen, his face became a symbol of patriotism in this country. Although I have used his likeness in the past, this proposition is best countered and questioned by artist Jim Shaw, in a painting entitled "George and the Dragon" from 2015.

In Shaw's picture, we are confronted by two figures, one male and one female, inscribed between the coils of an ethereal serpent. The snake eats his own tail, forming an ouroboros, the symbol of infinity, while in its intersection erupts the spectral image of an atomic bomb. The outline of the mushroom cloud permeate the canvas in a sickly orange hue.

The male figure is in mid thrust of javelin, apparently pointed at the creature encircling him, the top of the spear forming the pole of the American flag. The woman on the right is seemingly riding the beast as she exposes to the hero the sensuous curves of her body to her Mongolian liberator. Taken from images of Wayne's role in the 1956 film, *The Conqueror*, the scene looks like a movie still. Shaw uses formal cues to shift perspectives between different time periods and narratives, in a visually disjunctive, yet diametrically seamless way. The narrative changes as we become aware of John Wayne as Ghengis Khan grasping the American flag. In this moment, we place the religious fable of St. George^{xiv} in context of American identity. The scene drastically changes from the preservation of Christian ideals in the face of Paganism, to preservation of democracy subjugation of opposing countries and forces through military campaigns, and ultimately, through the threat of atomic weapons. Moreover, it is in this way that Jim Shaw questions the nostalgia of the American myth, referencing the gesture of planting the flag at Iwo Jima to serve as a marker of US Imperialism and great bloodshed rather than an image of glory and pride. The self-eating snake actually functions as allegory to an early 20th century literary work by Eric Rucker Eddison, entitled *The Worm of Ouroboros*.

Much like the characters in the book, the American ego feels hollow and meaningless without great conflict, so to remedy this, we create conflicts to nourish our desire to stay in this cycle of ever-lasting war and trauma^{xv}.

Furthermore, the title reference to St. George is actually referent to *The Conqueror's* setting in Utah, which served as both an important Mormon community and a nuclear testing site. John Wayne, through all his fervor and love for the American way, in fact died of exposure to the latent radiation around St. George, having already survived a multiple bypass surgery due to his 2pk a day smoking habit. Shaw critiques American culture, history, and nostalgia through the death of John Wayne. In the end, the country which he loved and stood for, and ultimately became an emblem for, which brought early deaths to much of *The Conqueror's* cast and crew.

In this light, I honestly don't mock The Duke, but rather mourn him as one would the protagonist of a Shakespearean, or more aptly, Greek Tragedy. You know in the end, the gods/powers that be were against him, and unfortunately justice seems seldom served. This narrative pervades my work, as it is discussed in the following chapters.

V. Comics: Propaganda and Social Progress

The original superheroes were created in the late 1930's, at a time when Hitler and Germany were invading much of its bordering countries, and the Reich's domination and oppressive regime was successfully controlling the Baltic region. Due to foreign investments in studio productions, Hollywood and news media were extremely reluctant to insult foreign governments. With Nearly 40% of their income coming from abroad, Directors and broadcasters alike coerced writers to neglect the pressing political catastrophe overseas, in hopes for a swift end.

In an interview on October 1940 for the Herald-Tribune, FDR shared this view stating:

"The fact is, The United States of America, as I have said before, is neutral and does not intend to get involved in war. That we can be neutral in thought as well as in act is impossible of fulfillment, because again, the people of this country, thinking things

through calmly and without prejudice, have been and are making up their minds about the relative merits of current events on other continents."^{xvi}

Though the U.S. provided material aid to Britain for a year or so prior, it is infuriating, albeit unsurprising, that it took a domestic tragedy for the US to truly act.

Comic writers, however, were not cowed so easily. More than two years before US involvement, Characters like the Black Terror, Superman, Uncle Sam, and of course Captain America, were already smashing their fists against Fascist forces. In fact, Cap's debut cover has him slugging Hitler in the face, and subsequently after, Superman flew Hitler and Stalin to answer for their crimes at the World Court in Geneva in a two page spread for *Look!* While it is true that insensitive racial stereotypes pervaded war time publications, it is overshadowed by the fact that comics have always been a head of the curve concerning social issues, from Women's rights in Wonder Woman, Civil rights via X-Men and Green Lantern (John Stewart, 1st black superhero), or LGBTQ rights via Midnighter and Apollo, DC's first openly gay couple.

As a child, I looked to superheroes to set a standard of responsibility for me. Their ethics truly shaped my personality both as a person and artist. Comics, in the Althusserian sense, were my Ideological State Apparatus. Though there are many good things I will credit them for, I can't say that I didn't get in a lot of trouble for fistfights as a child; to my credit I never started it - It was always to stand up for myself or another. Looking back on those childhood experiences as an adult, I can positively say that comics imbued in me a sense of empathy for all living things, while superheroes like Captain Planet instilled respect for the environment and a duty to preserve the natural world. Superman and Captain America taught me to fight tirelessly for justice, using any powers at my disposal (which happens to be my left hand, adept enough hand to create art) to help those in distress.

Batman taught me the importance of charity, responsibility to one's own community, and was perhaps the first character to inspire me to question authority and be wary of the motives of those in power. In a nutshell, comics are the precursor to my socio-political interests.

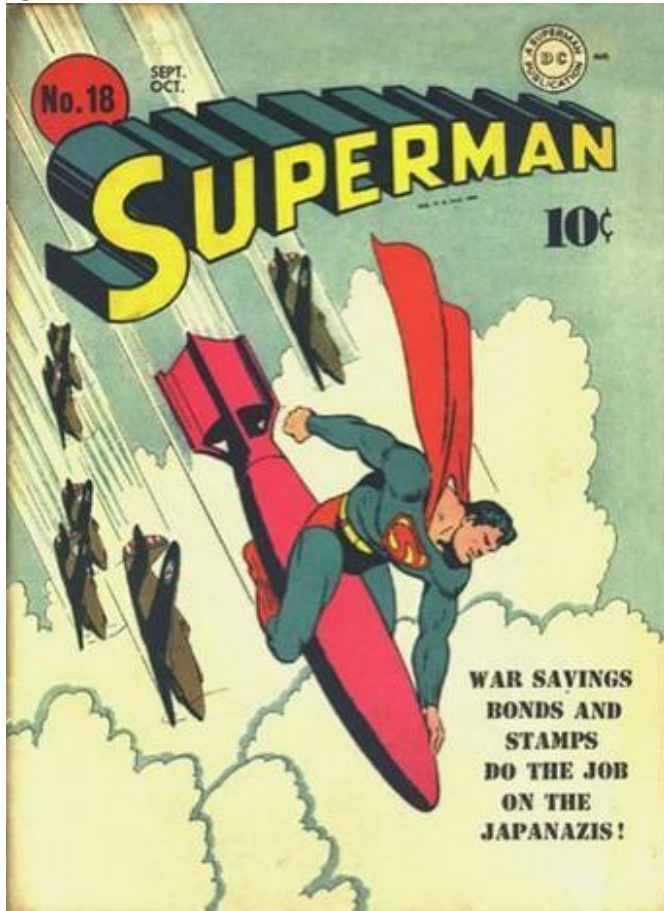
Through understanding their faults and deconstructing their egos, I recognize that even these characters coerce the individual towards American and capitalist rhetoric.

Batman, for example, had been my absolute superhero--- in my childhood I admired him for striking fear in the hearts of his enemies, for including a young protégé in his nighttime exploits (which I believed undoubtedly I would one day have, because I was a Batman type--- not some fool sidekick!), and his refusal to kill in his pursuit of vengeance.

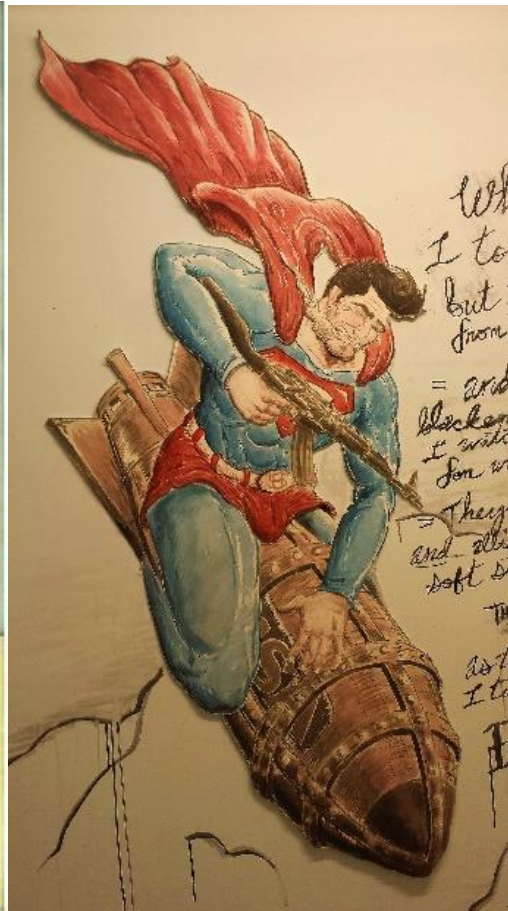
As an adult, my perception of his character has vastly changed, along with my interests in him. On one hand, Batman represents political revolutionaries and activists while showing ideological independence through his exploits as a vigilante, working outside the long arm of the law to seek justice. He also negatively represents how vengeance can lead one down a path of eternal struggle. In this light, Batman is unable to move past the transgressions inflicted upon him and so lives in a constant state of violence and suffering, a return to the aforementioned *Worm of Ouroboros*.

As Bruce Wayne, his character is more problematic. As the CEO of Wayne Enterprises, Bruce is the head of a corporation that works in the development of technology and weaponry and lives a luxurious life of a billionaire playboy, a trust-fund kid with an inherited mansion and butler... He redeems himself a bit through all the strays he takes in as his own (all the Robins, Batgirls, etc..), but definitely comes off as a bit of a capitalist pig.

As two parts of a whole, Batman represents the universal struggle of the human Ego: He struggles to fight against injustice as Batman, but his hermetic and antisocial behavior as Bruce Wayne alienates him from all those that aren't invited to his business galas and swanky affairs; the working class, aside from the police, are alien to him. This is only compounded by the modern Capitalist system of private business and ownership of such a company, which we know from Marx's theory of alienation, only allows for further disaffection between the upper and lower classes of society, ultimately benefitting the former over the latter. He is the very manifestation of the battle between a man's nature to be his "brother's keeper" against the need to support himself within a Capitalist state, or the desire to live in luxury. Many people ask me why he isn't put in to any of my works, and the simple reason is that I can't decide in which way to use him. The struggle he internalizes is highly relatable to my own as a political artist trying to market and sell work, but his class status, fictional as it may be, is very alienating.



Jim Sikela. Superman No. 18, 1942



Jon Cornell. Superman No. 18.1, 2016

This is not the case for Captain America and Superman. Both emblematic of the American Zeitgeist, The two can be used interchangeably as nefarious or benevolent subjects within my works.

In my latest works, I have taken to recreating depictions of Superman and Captain America so as to explore the psyche and character of these heroes in postmodern and contemporary fashion. In attempt to discredit “Make America Great Again” –type nostalgia for Mid Century America, I often explore troublesome characteristics of the time that are beginning to resurface in our present, or which have in fact never left.

Taken from an original Superman comic in the 40's, *Superman No.18.1 (right)*, was made as an alternate print of its' original (left) to question State propaganda and to explore the psychological damage inflicted on the subject by war. In the original, Superman solemnly guides a squadron of fighter planes through the sky, risking life and limb to heroically stamp out a threat that could invariably mean the end of freedom as we know it!!

He is a good soldier and exemplary role model for the American subject, ready to die for the benefit of the State. Due to his upbringing in the United States, he is conditioned to be subservient to its government and all systems that function under it, unaware that he possesses more power than the Axis and Allies combined. His blindness to this fact ultimately perpetuates wars in this reality, and his inaction only exacerbates struggle and suffering.

In this alternate depiction of the cover, my Superman is removed from the squad of jets and party slogans, left solely with his thoughts as he plummets towards his target.

An inner monologue reads follows:

***"When they asked why I was doing it, I responded with pride, 'For God and Country',
But as I dropped from the plane I knew this to be false.
I know now as I knew then I did it because I COULD, and nothing could stop me.
In a flash of light and a deafening roar, their world was gone.
And as the clouds buried the sun, and the water turned to smoke,
I watched them mourn for all they had me destroy.
They cried for help, enemies and allies alike, as I rose into the sky,
Their din of voices a soft, fading whisper as I flew above the troposphere.
They cried for help, but I did NOTHING.
As they burnt on the ground, I turned to the heavens and basked in the Sun.
It was then I had truly become God."***

This piece is an extended metaphor for political power in a Capitalist state, and the dangers of following a leader of such a society with blind fervor.

I started this piece with the intention to redeem Superman's wartime behaviors, but as I labored on its creation, I more or less went in the opposite direction. I decided to link Superman with the combination of capitalist greed and unmitigated power of the US government, namely Donald Trump. The combination seemed appropriate for the character in light of his self-absorbed omnipotence and unwavering use of nationalist symbolism for his own benefit.

In the first few lines the reader is aware that Superman has deceived his own people. He has the faith of the working class to liberate them from enemy threats, and promises to be a servant of the people. Everything he does, he does to "Ensure America's greatness". Superman knows that he has the means and power to obtain a peaceful existence, but neglects to do so out of pure bloodlust and prospects of economic gain. He is truly the enemy of his own people, apathetic to anyone's plight but his own. Ultimately invincible and safe in the clouds, he is unscathed by the tragedies on foreign soil. His megalomania has truly peaked, and he realizes in his omnipotence that he is unstoppable, therefore has no cause to be responsible for people of his own or anywhere else.

I do the exact opposite with a recent piece about Captain America. In *Superman no. 18.1* depicted the corruption of the ruling elite, *Political Prisoner* examines the psychological state of a post-war veteran. Again, the inner monologue plays a role in activating the image, but the account is choppy and disjointed, reflecting Cap's emotional state. Red-eyed and unshaven, his strong jaw almost seems to quiver as he recounts a past. A metal apparatus falls from his face, mimicking both the mask of the villainous Doctor Doom, as well as that of the runaway slave, a floating vestige signifying his subjection to the oppressive State. A jumble of severed thoughts float around him:

Jon Cornell
Spector/Olynyk
Spring 2017

*"Been Tellin' me for years the war's over; turns out, I just didn't recognize my Enemies.
Gave Reagan a close shave in the 80's, so they took me to the black cells for reconditioning.
Ministry of Love they call it. I play along, but nothing will erase what they 'done to me.*

*The drugs and made me a **SUPER SOLDIER**.*

My addiction made me a killer.

*They draped me in the flag and promoted me to Captain;
Gave me red gloves to cover my hands and seal the blood and a mask to lose my identity.
I use a shield to hide my shame.*

...Been seein' things lately. Doc gives me pills, but he's still there in the mirror.

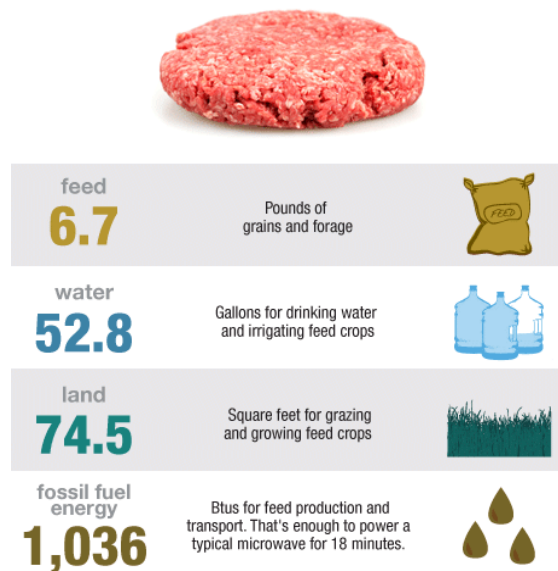
Always smiling there, every time I shave--- a red skull in the mirror.

*Was about to end it all, but then we elected a bunch'a NAZI's, and that Ain't
~~GONNA FUCKIN' FLY~~ what I fought for and won't be what I stand for."*

This tragic character development demonstrates the psychological trauma attached to the horrors of war, and relays its false glories. Captain America alludes to the fact that not only has he become dependent on drugs, but also that he is in fact his own archenemy.

In his paranoiac ramblings, he reveals himself as the Red Skull, an alter ego that has manifested during his service in the military, rather than a masked villain. The removal of the mask signifies his realization of his country's deception, and the last sentence implies his attempt to redeem his violent past. Through these two pieces, I disassociate orthodoxy, nationalism, and class with the aura of the superhero, and in turn insist that such preconceptions lead only to their failure. Furthermore, these pieces separate the true nature of war from the glory that is depicted in not only the pages of a comic, but also in ads, videogames, and commercials that otherwise idolize it.

VI. Meat: 2-3 Servings, with a Fistful of Bacon



*“Auschwitz begins when someone looks at a slaughterhouse and thinks: They’re only
Animals”^{xvii}*

A vegetarian for the past 12 years, I am continuously horrified by America’s obsession with the consumption of meat and its by-products, both in cuisine and in processed food. While the meat industry touts providing over 93 billion pounds of meat to the American public and a whopping \$864.2 billion to the American economy, studies show that the material costs from farm to fridge slash that number almost by 2/3. Additionally, the environmental effects on surrounding ecosystems are devastating.

Methane gas from livestock feces depletes the ozone layer and contaminates the surrounding atmosphere and drinking water, and unsanitary conditions and practices spread foodborne illnesses and plagues among the 6,278 factories in the mainland U.S.

Aside from serious environmental implications, American consumption of meat has more than quadrupled in the past 100 years, moving from a 10% meat diet to 80% between 1909 and 2012. At 125 lbs. of meat consumed per capita per year^{xviii}, the US dwarfs almost all other nations in its consumption of meat. It is in this light intrinsic to the American genome, a trait absent in less than 5% of its population. Therefore, it is no surprise that obesity runs rampant in our country, with about 38%^{xix} of Americans suffering from it, 610,000 a year dying from heart disease^{xx}, and an innumerable amount of ill health resulting from other dietary complications.

The fault lies within the politics surrounding meat consumption, as well as the advertising to propagate such behavior.

To give a good example, Meat industry lobbyists' role in influencing dietary guidelines, namely how we understand the food pyramid (if such a guide hasn't been removed entirely since this writing).

The original Food Pyramid put out by the USDA in 1977 cautioned people to eat less red meat, no more than 6-8oz a week, yet now in its current edition it reads 2-3 servings, eliminating not only the negative connotations associated with its consumption, but also a clear portion size for healthy eating.

The capitalist government promotes carnal worship as a means to control and to profit, while simultaneously desensitizing the American people to mass- slaughter. The dehumanizing of the animal entity can thereby be transferred to the enemy other in wartime conflicts, e.g. Auschwitz, as in Nazi Germany, or the slaughter of women and children in Vietnam.

Therefore, man's desire to eat the flesh of another being can be seen as a fetishistic ritual to display his dominance over lesser beasts as a coping mechanism for his loss of humanity as well as his connection to nature.

In this light, carnivorism is exposed as ritual practice, a rite of passage into virility and moreover, citizenship. In my work, images of meat are often reflective of gluttony and man's psychosexual desire for bloodlust and violence. The images of meat, especially steak and beef, also function as an allegory for the Expulsion from Eden, more or less the failure of achieving utopian existence due to one's eternal thirst for the carnal and material, over the prospect of balance and knowledge; the big difference in America is that it is the cow in place of the fruit.

Inspired by Jim Shaw's convolution of American History and religious allegory, I seek to complicate my imagery through the manipulation of multiple narratives. In the etching, *Have it your way*, I explored the issue of excess with the King of it himself, Elvis Presley. The piece's dimensions allude to religious icon paintings, while the red and blue inks situate Elvis Presley in America. In this light Elvis is first recognized as a cultural deity, yet a closer inspection reveals the piece's true intent.



Robbie Conal. Tastes Like Chicken/
The Other White Meat, 2000

Throughout my process, I looked at a number of artists that utilized slogans, branding, and typography in their work, most notably Robbie Conal, who I revere for his wordplay in relation to his subjects, as well as his ability to depict ugliness in the human form. A big part of the piece was also looking at a variety of name brands that truly defined a culture of processed food

and overconsumption. It has always fascinated me how the marketing of the most disgusting things like SPAM can convince millions to buy canned meat, or how products can advertise their artificiality, e.g. "Krab" or "Cheez", and remain popular.



Jon Cornell. Have it Your Way, 2016

Done in two steel plate etchings, I overlaid a grimy, 70's era Elvis eating his famous sandwich (Peanut butter, banana, bacon, and honey) printed in blue, with a second plate in red depicting a mass of drugs, booze, fast food, and branding, culminating into a spectral, pig-like, visage in red. While the two plates sit on top of each other in space and color, the image pushes and pulls between layers to produce one composite image, each unable to divorce

inseparable from the other.

Elvis, unable to relieve his appetite for material pleasures and consumption, was destroyed by them, and in this work he serves as the tragic figure of gluttony and excess; a failure again in death. I was criticized during the making of this piece for using "Fat Elvis", but it is in his haggard, unromanticised form that he can function as the gargoyle. He is meant to depict how the American people are encouraged and heavily lobbied by the corporate market to appeal of wanton hedonism and overindulgence, and questions the deification of overconsumption as an American ideal. The prefix "Cheez" in the forefront of the piece both works to expose the American proclivity for the artificial, and also as a return to the piece's context as an icon painting.

The ghost of Elvis is summoned not to speak ill of the dead, but more or less to serve as a spectral harbinger, a poster boy for gluttony's effect on the human body.

In this way, his ghastly portrayal serves as counter-propaganda to the consumer paradigm.

Conclusion

As a culmination of my time in graduate school, my thesis work embodies and solidifies my artistic approach into a singular installation, entitled *Funerary Urns*. The installation



incorporates all methods of my working practice to create an installation compressed into a simulated men's room setting.

Beginning with *Fountain*, The use of these objects continues a long tradition of the art of dissent, and in this I locate my art amongst those willing to challenge authority in both life and art, unwavering to its ramifications.

Duchamp's urinal was offered to demystify art in terms of the genius of its making, asserting that the salience of a piece can exist as much in intention or perspective as in technique or aesthetics. To prove this point, he bought a model urinal and simply laid it on its back and signed the piece "R. Mutt," referring to it as a fountain, and sent it in to an open call exhibition in 1917.

Though it was first rejected and later sidelined by the institution, *Fountain* now celebrated as one the most important works of our time.

Funerary urns by no coincidence was made on the centennial of the original *Fountain*. It pays homage to how far art has come, as well as speaks to all the cultural battles against which it still fights.

Two vessels are flanked by a series of partitions covered with graffiti, previous works, and pasted clippings. The object on the left maintains the semblance of a toilet, but the lid has manifested into the head of President Donald J. Trump, the bowl anthropomorphized into his mouth and throat. The former is porcelain white, while the inside and hair are a gleaming gold. The water tank is absent aside a wire mesh that encloses a snake coiled around a solitary American flag. The base of the vessel is branded with the familiar *American Standard* logo.

Adjacent to this hangs a similar object, its form and position signifying a urinal. The top of the piece is the head of an American bald eagle, and upon further inspection, the surrounding walls mimic its wings and body, and at top rests a black shield, inscribed with three arrows, pointing down to a pyramid of faces engraved below, which replaces the “stars and bars” with the symbol of Antifascism.



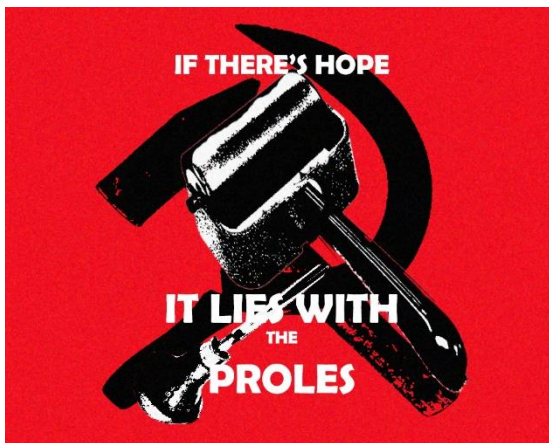
Robert Arneson. *His and Hers*,
1964

The style, composition, and condition of these fixtures link them to neoclassical monuments, monetary items, and architecture, while the surrounding elements and signified characters inside and out locate the work in the present or near future. Along with *Fountain*, the exhibition was inspired greatly by the lavatorial workings of Robert Arneson as well as the surrealist objects of Dali. Though conceptually they were working towards different ends, they both utilize humor to deal with the absurdity of life, and moreover the existence of an amusingly profane artist^{xxi}.

My installation derives multiple narratives spearheading my positions on “*High/Low*” art, art’s relation to the gallery and community, and most importantly, the conflux of art, propaganda and politics. Most importantly, this installation gives credibility to art’s role in political activism, as well as to the institutions willing to display such work.

My title, *Funerary Urns* disassociates the objects from their perfunctory nature and implicates social commentary from its outset. After contemplating the installation, one can recognize further deception within the forms, as I have lightly detailed in the previous paragraph. The main signifier is the absence of any plumbing or flushing mechanism on either of the vessels--- The removal of this element is key to the installation’s reading as a funerary site. This being said, the use of the site as lavatory is definitely encouraged.

Donald Trump is a man full of shit in life, so it’s only appropriate that he be so in death. The Alt. Right, an American white supremacist faction, are guided by fear as much as by hate, and through government and media propagate much of the division, tensions, and violence between races. In the work, I call them cowards, and suggest the urinal as a site to paint them a fitting yellow, with multicultural urine to stain their ashes.



Jon Cornell. *Hope*, 2016

As a whole, the work champions the solidarity of the people to fight against totalitarianism and intolerance, and through my grotesque imagery, ask that the audience consider and question their roles in relation to the current socio-political climate, in which it seems the

intolerant Right and rich dominate over the working class.

Jon Cornell
Spector/Olynyk
Spring 2017

Through a visual overload paired with my artistic rebellion, I hope to give all those who feel voiceless a spotlight, to those who feel helpless a heavy left hand, and to all who feel defeated my will to continue to fight.

Bibliography

- Abrams, Ahma-Rose. “*Jim Shaw, Creator of Apocalyptic visions*”. Artnet.com, 2015
<https://news.artnet.com/market/artnet-asks-jim-shaw-creator-apocalyptic-visions-368606>
- Adorno, Theodor. *Adorno and Theology*. ed. by C. Craig Brittain, New York: T&T Clark, 2010
- Adorno, Theodor. *Dialects of Enlightenment: Philosophical Fragments*. New York: Gunzelin Noeri. 2002.
- Adorno, Theodor. *Negativity and Revolution: Adorno and Political Activism*, ed. by J. Holloway, F. Matamoros, and S. Tischler, London: Pluto Press, 2009
- Althusser, Louis. “*Ideology and Ideological State Apparatuses*”.1970
<https://www.marxists.org/reference/archive/althusser/1970/ideology.htm>
http://blogs.uoregon.edu/j610drstabile/files/2014/03/Althusser-Ideology_and_ISAsbook-1fwvmil.pdf
- Aston, Margaret. *Faith and Fire*. New York: Continuum, 1993
- Barclay, Eliza. “*A Nation of Meat Eaters: Let’s See How it All Adds Up*”. NPR, 2012
<http://www.npr.org/sections/thesalt/2012/06/27/155527365/visualizing-a-nation-of-meat-eaters>
- Buchloh, Benjamin. *Raymond Pettibon: Here’s Your Irony Back*. New York: Hatje Cantz, 2013.
- Costello, Kimberly; Hodson, Gordon. The Link between devaluing Animals and Discrimination. New Scientist, 2012
<https://www.newscientist.com/article/mg21628950-400-the-link-between-devaluing-animals-and-discrimination/>
- Kantor, Michael; Malson, Laurence. *Capes, Cows, and the Creation of Comic Book culture*. New York: Crown Publishing, 2013
- Myrow, Rachel. “*10 Shocking Toilets that Helped Put UC Davis on the Map*”. KQED Arts.org, 2016 <https://www.kqed.org/arts/2016/12/01/the-10-shocking-toilets-that-helped-put-uc-davis-on-the-art-world-map/>

Orwell, George. *1984*. New York: Penguin Press, 1949

Pettibon, Raymond. "Tangentially, Yours". *Border Crossings Magazine*, Vol.22 #3, pg. 10 2003

Reynolds, Emma. "Hitler Stole Idea for Iconic Volkswagen Beetle". 2012
<http://www.dailymail.co.uk/news/article-2086663/Hitler-copied-idea-iconic-Volkswagen-Beetle-Jewish-engineer-historian-claims.html>

Scott, Naill; Backer, Kristen. *Monsters and the Monstrous*. New York: Rodopi Press, 2007

Storr, Cooper, Lock. *Raymond Pettibon*. London: Phaidon Books, 2001.

Welchman, John C. *On the Beyond: A Conversation between Mike Kelly, Jim Shaw, and John C. Welchman*. New York: Springer Books, 2011

Image List

1. Jack Burnley; Jon Cornell. *Superman No. 58*, 1943. Offset lithography. Heritage Auctions
<https://comics.ha.com/itm/golden-age-1938-1955-/action-comics-58-dc-1943-cgc-fn-vf-70-off-white-to-white-pages/a/7013-91008>.
2. Henrik Drescher. *Mountain Machinery*. etching, aquatint, and chine collé, 2015. Island Press
<http://islandpress.samfoxschool.wustl.edu/node/11164>
3. Harold Damsleth. *Kultur Terror*. Color Lithography, 1943. Wikipedia
<https://en.wikipedia.org/wiki/File:Liberators-Kultur-Terror-Anti-Americanism-1944-Nazi-Propaganda-Poster.jpg>
4. Jonathan Cornell. *Captain Erosion and the Demiurge*. Relief print, 2015. Artist's collection
5. Raymond Pettibon. *Untitled (here's one sent...)*. Ink on paper, 2005.
Buchloh, Benjamin. *Raymond Pettibon: Here's Your Irony Back*. New York: Hatje Cantz, 2013.
6. Jim Shaw. *George and the Dragon*. Oil on linen, 2015.
Abrams, Ahma-Rose. "Jim Shaw, Creator of Apocalyptic visions". 2015 Artnet.com,
<https://news.artnet.com/market/artnet-asks-jim-shaw-creator-apocalyptic-visions-368606>
7. Jim Sikela. *Superman No. 18*. Offset lithography, 1942. DC Database
http://dc.wikia.com/wiki/Superman_Vol_1_18
8. Jonathan Cornell. *Superman No. 18.1*. Mixed media, 2016. Artist's collection
9. Robbie Conal. *Tastes Like Chicken/ The Other White Meat*. Screenprints, 2000. Robbie Conal's Art Attack.
<https://robbieconal.myshopify.com/collections/frontpage/products/tastes-like-chicken-the-other-white-meat>
10. Jonathan Cornell. *Have it Your way*. Collaged intaglio, 2016. Artist's collection
11. Jonathan Cornell. *Funerary Urn* (in progress). Ceramic, 2017. Artist's collection
12. Robert Arneson. *His and Hers*. Ceramic, 1964.
Myrow, Rachel. *10 Shocking Toilets that Helped Put UC Davis on the Map*. KQED Arts.org,
<https://ww2.kqed.org/arts/2016/12/01/the-10-shocking-toilets-that-helped-put-uc-davis-on-the-art-world-map/>
13. Jonathan Cornell. *Hope*. Digital collage, 2017. Artist's collection

ⁱ George Orwell. 1984. New York: Penguin, 1988 pg. 89

ⁱⁱ Naill Scott; Kristen Backer. Monsters and the Monstrous. New York: Rodopi, NY 2007.

ⁱⁱⁱ Richard Stromer. "[*Shiva Nataraja: A Study in Myth, Iconography, and the Meaning of a Sacred Symbol*](#)" In Hindu mythology, the god Shiva, in his destructive persona of the Nataraja (lord of the dance) is responsible for the destruction of the universe and to usher in a new golden age

^{iv} Adorno, Theodor. *Dialects of Enlightenment: Philosophical Fragments*. New York: Gunzelin Noeri 2002.

^v <http://www.pewforum.org/2015/05/12/americas-changing-religious-landscape/>

^{vi} Reynolds, Emma. "Hitler Stole Idea for Iconic Volkswagen Beetle." 2012

<http://www.dailymail.co.uk/news/article-2086663/Hitler-copied-idea-iconic-Volkswagen-Beetle-Jewish-engineer-historian-claims.html>

^{vii} "Culture in the Third Reich: Overview". *Holocaust Encyclopedia*. United States Holocaust Memorial Museum.

"Culture in the Third Reich: Disseminating the Nazi Worldview". *Holocaust Encyclopedia*. United States Holocaust Memorial Museum

^{viii} Storr, Cooper, Lock. Raymond Pettibon. Phaidon, London: 2001. Pg.37

^{ix}, Benjamin Buchloch. Raymond Pettibon. *Here's Your Irony Back*. New York: Hatje Cantz, 2013. Pg.44

^x Raymond Pettibon's American Lynch Law zine being a good example.

^{xi} Raymond Pettibon. "Tangentially, Yours." *Border Crossings Magazine*, Vol.22 #3, 2003 pg. 10

^{xii} George Orwell. 1984. New York: Penguin Press, 1949 pg.53

^{xiii} Louis Althusser. "Ideology and Ideological State Apparatuses". 1970

<https://www.marxists.org/reference/archive/althusser/1970/ideology.htm>

^{xiv} Margaret Aston. *Faith and Fire*. New York: Continuum, 1993 pg.272—(St. George saves the daughter of a Pagan king from a sacrificial offering to a dragon, whom we can identify with Satan, and in return ask that the King convert to Christianity in payment.)

^{xv} Ahma-Rose Abrams. "Jim Shaw, Creator of Apocalyptic visions". Artnet.com, 2015

^{xvi} Michael Kantor; Laurence Malson. *Capes, Cows, and the Creation of Comic Book culture*. Crown Publishing, New York 2013 pg.70

^{xvii} Kimberly Costello; Gordon Hodson. "The Link between devaluing Animals and Discrimination". *New Scientist*, 2012

<https://www.newscientist.com/article/mg21628950-400-the-link-between-devaluing-animals-and-discrimination/>

^{xviii} Eliza Barclay. "A Nation of Meat Eaters: Let's See How it All Adds Up". *NPR*, Jun. 27th, 2012

<http://www.npr.org/sections/thesalt/2012/06/27/155527365/visualizing-a-nation-of-meat-eaters>

^{xix} <https://www.cdc.gov/nchs/fastats/obesity-overweight.htm>

^{xx} www.cdc.gov/heartdisease/facts.htm

^{xxi} Rachel Myrow. "10 Shocking Toilets that Helped Put UC Davis on the Map". *KQED Arts.org* Dec. 1st, 2016

<https://www.kqed.org/arts/2016/12/01/the-10-shocking-toilets-that-helped-put-uc-davis-on-the-art-world-map/>